"For Alexander is many things... 

he's logic and he's dreams —

he's warrior and he's poet —

he's man... and he's spirit... 

And he believes himself to be a god"

_Aristotle_
ROBERT ROSSEN
presents
RICHARD BURTON
FREDRIC MARCH
CLAIRE BLOOM
in
"ALEXANDER
THE GREAT"
filmed in CinemaScope
in color by Technicolor
with
Barry Jones
Harry Andrews
Stanley Baker
Niall MacGinnis
with the French star
Danielle Darrieux
Written, Produced and Directed by
Robert Rossen
RELEASED THRU UNITED ARTISTS
ONE MAN'S ODYSSEY

As a college student at New York University, Robert Rossen first felt the magnetic pull of Alexander, Captain General of Greece at twenty, emperor of the world at twenty-six, who believed it his divine destiny to fuse all men under his rule on a common ground of civilization and culture.

As a film maker who has specialized in subjects of human conflict and contact, such as "Body and Soul," the Oscar-winning screen masterpiece "All the King's Men," and "The Brave Bulls," Rossen finally found the life story of Alexander the Great irresistible.

So in 1952, after completing "The Brave Bulls" in Mexico, he decided to devote his entire attention to Alexander. Artistically, he was convinced it was the screen subject of a lifetime.

He first moved from Hollywood to Connecticut with his family. There the Rossens made their home in a roomy converted barn, surrounded by the peaceful, unspoiled New England countryside and there the screenplay of "Alexander the Great" began to take shape in his mind. Rossen chose Connecticut as a base in order to have easy access to libraries and museum in New York City and to Yale University, another great source of authoritative information. Rossen first established his own conception of the character and personality of Alexander, after weighing and considering the controversial opinions of other men who had devoted themselves to a study of this great figure.

Upon completing his exhaustive research it was Rossen's opinion that the fulfillment of Alexander's dreams and ambitions brought out the tragedy of Alexander's character. Finally, Rossen, in one of the most penetrating and intimate character studies ever put on film, created a screen story as colorful and exciting as Alexander's actual life.

Now Rossen began to plan the myriad details of production which would have to be before the film could be ready for the Cinemascope cameras. He headed for Europe. In Rome the visual side of "Alexander the Great" began to take shape in the form of a series of action sketches. From Rome, Rossen went to Greece in search of background material and the true atmosphere of the ancient Hellenistic empire.

Both Greece and Yugoslavia invited Rossen to make his film in those countries. But, after a visit to Spain in the summer of 1954, he finally decided to make his production base in Madrid. For in Spain — with its vast stretches of uncultivated land — is geographically so diverse, with its craggy mountain ranges and wooded hills, green plains and valleys, red earthy deserts and vine-covered slopes, golden beaches and wild coast line, locations could be found to match the equally varied landmarks of Alexander's life story.

Rossen arranged to take over one of Madrid's major film headquarters — the Sevilla Film Studios — where the permanent staff of plasterers, carpenters, painters, and other Spanish technicians would be able to construct sets for "Alexander the Great."

Rossen then moved his family to England and set up office headquarters for the last six months of the pre-production phase. In London, Rossen began signing up his players.

For Alexander the Great, a man of average height, with the build of an Olympian athlete, fine classical features which he kept clean shaven, deep-set blue eyes and the bearing of a man destined to be a conqueror, Rossen found the ideal choice in Richard Burton, the brilliant young Welsh stage and screen actor. For the leading male role, Philip of Macedonia, "A giant among men," he chose Fredric March who portrays one of the most absorbing character studies of his long and distinguished career. Claire Bloom, whose classical beauty and poise and sincere and sensitive depth of acting talent have raised her to screen partnership with such famous figures as Charles Chaplin and Sir Laurence Olivier, was chosen for the part of Barsine, the only woman who ever got through the strongly guarded defenses of Alexander's heart. Casting Alexander's mother, Rossen used tremendous foresight and judgment by inviting Danielle Darrieux, the fascinating French actress, to make a complete departure from her customary sophisticated roles and tackle the exacting and highly dramatic role of Olympias, from whom Alexander inherited his self-assurance and mystic beliefs in his divine heritage. While in London, Rossen also announced the names of other distinguished actors who had been chosen to play key roles in the film.

Now, with preparations in London complete, Rossen set off for Spain with his cast, crew and script.

On February 17, 1955, Robert Rossen watched the Cinemascope camera turning on the first scene of his own great adventure — "Alexander the Great." Rossen's life long Odyssey had reached its climax.
Richard Burton, born in the Welsh mining village of Pontrydyffryn on November 10, 1925, was ideally cast in the title role of Robert Rossen’s spectacular CinemaScope and Technicolor production ”Alexander the Great,” released by United Artists.

First, he bears an uncanny physical resemblance to historians’ descriptions and the ancient plaques of Alexander the Great. Burton is a young man of ambition and youthful achievement. Like Alexander, he is a born scholar and lover of books but at the same time a man of action and athletic prowess. The second youngest of eleven children of a Welsh miner, equipped only with his natural talents and his dual ambition to study and to become an actor, Burton first won a scholarship to Oxford University and then conquered the world of screen stardom while still in his twenties.

He is convinced most of the credit for his success must go to his family, solidly behind him throughout his career, and his foster father, Philip Burton, who adopted him as a boy.

While waiting to enter Oxford University at the age of sixteen, he answered an advertisement in a newspaper for an actor who could speak Welsh and look twenty-two. After a reading before Emlyn Williams, Burton was cast in the role of Glem in ”The Druid’s Rest” in which he made his first stage appearance at the Royal Court Theatre in Liverpool. At Oxford Burton studied English, Italian and literature. He also acted with the famous OUDS (Oxford University Dramatic Society) in which he played Angelo in ”Measure for Measure.”

Enlisting in the Royal Air Force at the age of eighteen, he was sent to Winnipeg in Canada to be trained as a navigator. Then Burton found himself bogged down by the boredom of post-war service life in various air force stations while waiting for his age group to be released in 1947. He returned to London at the age of twenty-two. He made an impact in his first important London stage role as Richard in John Gielgud’s production of the Christopher Fry verse play, ”The Lady's Not For

In 1951 Burton scored his first outstanding success in a Shakespearean role as Prince Hal in "Henry IV" Parts I and II at the Stratford-on-Avon Memorial Theatre. The leading actor at Stratford that season who played the part of his father, Henry IV, was Harry Andrews, who plays Darius, King of the Persians, in "Alexander the Great."

It was while on lease to Twentieth Century Fox that Burton gained his reputation as a screen actor of magnetic appeal in such films as "My Cousin Rachel," "Desert Rats," "The Robe" and his recent dramatic success, "Prince of Players."

Away from the footlights and the arc lamps, Richard Burton leads a full and active life. Happily married to Sybil Williams, a beautiful Welsh girl, they have many friends in both his spheres of the entertainment world, though it is on his wife and family that he relies principally for companionship. To his family—from his 80-year-old, Welsh-speaking father and his eldest brother Ivor down through the ranks, he is still the same young "Rich"—just as he is to all the other boys he grew up with in the Welsh valley where he was born.

Burton's two principal hobbies are reading and sports. He is an ardent fan of professional Rugby Football, boxing and cricket, and is a good tennis player and swimmer.

The Burtons continue to live on a modest scale both in their small flat in London and in the little establishments they rent when he is working in Hollywood.

Like Alexander the Great, Richard probably will never fully realize his ambitions during his lifetime. For to him, screen stardom is entirely incidental to his main ambition—achieving perfection as an actor.
FREDRIC MARCH

Fredric March has been in pictures for as long as movies have had sound tracks. He signed with Paramount in 1928. He has been a leading star ever since. Of his list of pictures, he says quite simply, "I'm proud of most of them."

There have been more than sixty films starring Fredric March in twenty-seven years. Few stars have remained at the top as long as he.
Among his leading ladies have been the late Elissa Landi, in the early de Mille colossal, "The Sign of the Cross," Constance Bennett ("The Affairs of Cellini"), Garbo ("Anna Karenina"), Lombard ("Nothing Sacred"), Gaynor ("A Star Is Born"), Hepburn ("Mary of Scotland"), Shearer ("The Barretts of Wimpole Street")

A list of his films charts Hollywood's evolution from its spicy spendthrift adolescence to its present TV-hardened arteries. His latest choice—the part of Philip of Macedonia in "Alexander the Great"—may well result in one of the greatest performances of his career.

When Rossen approached March to play the part of Philip, he did so because he wanted "not just a star, but an actor of integrity" to interpret a character to which he, as a writer, had become deeply attached. Philip was the 4th century B.C. Macedonian king who, by uniting Greece, paved the way for his son Alexander's astonishing conquests. And in his search for the soul of Alexander, Rossen found Philip's too. Rossen felt that March would understand Philip, and he was right.

Fredric March was born at Racine, Wisconsin, on August 31, 1897. He was educated at the University of Wisconsin. On leaving there he became a bank clerk but abandoned the job in favor of a stage career. He had already played various stage roles when he was called to Hollywood to appear in a picture called "The Royal Family" which led to his being signed by Paramount. His first major role for the screen was in a film made in 1928 called "The Dummy."

March has twice won Hollywood Motion Picture Academy Awards. As long ago as 1932 he got an award for his performance in "Dr. Jekyll and Mr. Hyde," and in 1946 he received another for his work in "The Best Years of Our Lives."


Reflecting on his long career as actor and star, March provided the following quotes:

On people he has met — "John Barrymore and H G Wells were two men I found impressive. Somerset Maugham, whom I met at Delphi, is another. But I've worked with many brilliant personalities and had occasion to meet many more. Garbo, Jennings, Pola Negri, Theda Bara, among the early ones."

On Movie Business — "The atmosphere in which movies are created doesn't change. But I think the quality of what we are making today is on the average unusually high."

He considers Richard Burton and Marlon Brando as two young stars most likely to keep their places at the top for a long time to come.
Robert Rossen is probably the first motion
controlled an army.

While filming "Alexander the Great" for
350 cavalry men and 6,000 foot soldiers in
command for almost six months while he shot
Guadarama Mountains to the sandy plains of
Burton, Frederic March, Danielle Darrieux and

To equip his army, Rossen had to dig up
spears, 500 tents, 50 chariots, 2,000 suits of
average pay in Rossen's army was $1 50 a day
they got the same pay as privates.
A family of Alexander

A picture producer who rightly can say he

with United Artists, he obtained the services of

of the Spanish Army. They were literally unde rhis

spectacular battle scenes in Spain, from the

Barajas, for the epic film that stars Richard

and Claire Bloom.

5,000 bows and arrows, 1,000 shields, 5,000

armor and 20 ramrods and war machines. The

Sergeants were treated rough in this army—
CLAIRE BLOOM

Claire Bloom, whose rare and sensitive talent as an actress has won her some of the most coveted stage and screen roles of recent years, was born in London on February 15, 1931. After attending school in England and America she gave evidence of her dramatic talent while still in her early teens and won a scholarship to the Guildhall School of Music and Drama. Later she moved on to the Central School of Dramatic Art where Sir Laurence Olivier also trained for his distinguished acting career.

Claire Bloom embarked on her first professional engagement with the Oxford Repertory Company when she was only fifteen and went from there straight to the London stage where she had small parts in "The White Devil" and "He Who Gets Slapped." At this point in her career she made her debut on the screen as the barrister's daughter in "The Blind Goddess," but in spite of the praise and attention which her performance attracted decided not to continue with films until she had more experience acting on the stage.

Her first important stage break came in 1948 when she was engaged for the Stratford Memorial Theatre season. There she appeared in "King John," "A Winter's Tale" and "Hamlet." As soon as this season was over she returned to London for John Van Druten's play, "The Damask Cheek" and also played in Chekov's "The Seagull" for the BBC radio station.

Claire's theatrical career was now well established and after appearing throughout the long run of the much discussed Christo-
It was this last-named play that completely altered the course of Claire Bloom's career for it was seen by a friend of Charles Chaplin who knew that he was looking for an unknown young actress to play the leading role of the young ballet dancer opposite him in his new film. In the spring of 1951, Chaplin, on the strength of a set of photographs and his friend's praise, invited her to go to Hollywood for a film test. As she could only be spared for one week from the play, however, he agreed to meet her in New York and there an exacting test, consisting of two scenes from the film, was made. Four months later, Claire had a telegram offering her the role opposite Chaplin. At twenty-one she achieved international fame in a film which was aptly entitled, "Limelight."

Then, during the 1952-53 season at the Old Vic she gave a performance which was hailed as one of the events of the theatrical year as Juliet opposite Alan Badel in "Romeo and Juliet." She followed this with Jessica in "The Merchant of Venice."

Another honor in the film field followed when she was asked to play her first Shakespearean screen role opposite Sir Laurence Olivier in his film "Richard III." She plays the Lady Anne who yields to the passionate courtship and strange attraction of the notorious hunchback.

Following her role in "Richard III," Miss Bloom joined the cast of Robert Rossen's "Alexander the Great," in which she co-stars with Richard Burton, Fredric March and Danielle Darrieux as the one love of Alexander's life.

Claire recently received critical acclaim for her great performance as Cleopatra in Shaw's "Caesar and Cleopatra" on NBC-TV, and she will be seen by Broadway theatregoers in a new play, "Maiden Voyage."
BARRY JONES

Barry Jones plays the role of Aristotle in Robert Rossen’s production, “Alexander the Great.”
In playing Aristotle, Barry Jones adds another to his portrait gallery of classic figures. In recent years he has been Socrates — Maxwell Anderson’s play “Barefoot in Athens” and also in the “Death of Socrates,” televised through C.B.S. in America — the Emperor Claudius in the film “Demetrius and the Gladiators,” and Charles I in “Charles the King,” a play with which he successfully toured in America and Britain.

He won world-wide acclaim as a result of his appearance in the film “Seven Days to Noon,” made in Britain by the Boulting Brothers.

Islands and cities are Barry’s spiritual homes. He was born on a small island called Guernsey in the Channel Islands group. That was in 1893.

In his early youth Barry worked in a shipping office, and then came the first world war. He joined the army and served in France and Ireland. On demobilization he was very uncertain as to whether to continue wanting to be an actor for he was nearly thirty. But he joined Sir Frank and Lady Benson’s Theatre School. In 1929 he made his first appearance in a leading role in London—in “The Queen’s Husband” by Robert E. Sherwood at the Ambassadors Theatre. After successes in London with this play he took it on American and Canadian tours. There followed a theatrical flop in London, a play called “Queer Cattle” which ran only two performances.

In recent years he has alternated between Britain and America. His films have included “Plymouth Adventure,” “Return to Paradise,” “Demetrius and the Gladiators,” “Prince Valiant,” “Brigadoon,” and “The Glass Slipper.”

He has appeared in numerous American television plays and features, and last year appeared on Broadway in Shaw’s “Misalliance” at the Ethel Barrymore Theatre. He will be seen by Broadway theatregoers in a new play “Maiden Voyage,” which will open in New York.

NIALL MAC GINNIS

Niall MacGinnis, that fine character actor from Dublin, plays one of the most important roles in Robert Rossen’s “Alexander the Great,” as Parmenio, close friend and adviser of Philip of Macedonia and veteran general under the command of the invincible world conqueror, Alexander the Great.

He made his first appearance on the London Stage at the New Theatre in “A Man’s House” in 1934, followed by a season in repertory at the Playhouse, Oxford, and then played the part of the ghost in “Hamlet” at the Westminster Theatre.

During the remaining years before the war MacGinnis alternated between seasons at the Gate Theatre in London, film commitments and a series of highly successful London productions including “Anna Christie” and “A Month in the Country” at the Westminster, “Macbeth” (in which he played Macduff) with the Old Vic Company “Spring Meeting” at the Ambassadors.

On the eve of the war he scored one of his greatest personal successes as Lennie in the stage version of John Steinbeck’s novel “Of Mice and Men,” at the Little Gate Theatre.

During the war Niall MacGinnis served in the Royal Navy. After the war he began acting again and made his first appearance on the New York stage with Laurence Olivier and Vivien Leigh in “Antony and Cleopatra” in 1952.

MacGinnis’ film career has taken him to many parts of the world including the Barbados where he performed in “Christopher Columbus,” and Germany where he gave a magnificent performance as Martin Luther in the film of that title.
Danielle was born on the Atlantic coast of France at Bordeaux. There her Macedonia, and in Robert Rossen’s "Alexander the Great" the role is played by the celebrated French actress, Danielle Darrieux.

Danielle was born on the Atlantic coast of France at Bordeaux. There her father died when she was seven, and to keep things going, Danielle’s mother began teaching singing and the piano. It was fortunate for the little family that Danielle’s career began so early. She was given a screen test when only thirteen-and-a-half and at fourteen she was already appearing in films. 1932 Danielle played in "Le Bal," "Conquercigrole," "Panurge" and "Coffret de Laque."

Darrieux has worked under the direction of some of the great names in films. William Wyler directed her in "Mauvais Graine" and "Mon Coeur l’Finie." She appeared with Claude Dauphin in "Dede," and also starred in "L’Or Dans La Rue," "Le Controlleur de Wagon Lits," "Quelle Drole de Grosse," "J’Amie Toutes Les Femmes," "Domino Vert," "Tarass Boula" and "Madeleine Mozart." She made the unforgettable "Mayerling" with which Anatole Litvak launched another great star, Charles Boyer.


After completing her role in "Alexander the Great" in Spain Darrieux returned to France for "Lady Chatterley’s Lover."
MARISA DE LEZA

Marisa de Leza, twenty-two-year-old actress from Madrid, plays a leading role as Eurydice, the lovely young girl who supplants Alexander's mother, Olympias, and becomes Philip of Macedonia's second wife, in Robert Rossen's "Alexander the Great."

Marisa de Leza is considered to be Spain's most outstanding young actress and already has four movie awards to her credit.

Born in Madrid on June 9, 1933, she studied at the Madrid Conservatoire of Music and Drama and made her debut in a children's play at the age of fourteen.

After playing several more roles on the stage and small parts in films, she returned to her dramatic studies at the Film Acting Institute. There her talent was recognized by one of her professors, who was also a film director. He tested her and gave her an important role in his picture, "Dia Tras Dia."

In her second film, "Surcos," the story of a girl cigarette vendor during the war, she was promoted to stardom and won the Spanish Oscar of the year. The following year she again won the annual Spanish Film Award for her performance in "Fuego en la Sangre."

She then starred in "Juzgado Permanente" and scored another personal triumph in the recent Spanish film "Patrulla," for which she won the International Prize at San Sebastian and the cup awarded by the Spanish newspaper, PUEBLO.

RAMSEY AMES

Variety, the show business Bible, calls its correspondents "muggs." In Madrid, the mugg's name is Ramsey Ames. But as you can see—this mugg's a dame.

Ramsey, who settled in Madrid after making her name as an actress in Hollywood and as a dancer in New York and South America, joined Fredric March in the American contingent in the 28-nationality cast and crew of Robert Rossen's 'Alexander the Great,' playing the slave girl of Miletus.

Ramsey Ames was born in Southampton, Long Island, daughter of a New York lawyer and a Spanish mother. Fate stepped into her life one day when she bumped into a Hollywood producer at Idlewild Airport. He invited her to make a screen test. Ramsey worked in Hollywood for several years. A photograph of her won the "Academy Award" for "the best pin-up picture of the year."

Two years ago, Ramsey went to Madrid for a three-week vacation. She has been there ever since. Now one of the most sought-after personalities of the international set in Madrid, she divides her time between interviewing visiting celebrities, writing her Variety columns and acting in Spanish films in which she has already attracted a considerable following.
HELMUT DANTINE

Helmut Dantine, who is now a citizen of the United States, was born in Vienna. He left his native country to complete his education in California when Hitler arrived in Austria. He has a past association of fortunate memory with producer-director-writer Robert Rossen. It was in the film "Edge of Darkness," scripted by Robert Rossen and directed by Lewis Milestone that he made the film test which won him a seven-year contract with Warners. His most recent American films were "Whispering City" with Paul Lukas and "Call Me Madam" opposite Ethel Merman.

In Robert Rossen's "Alexander the Great" Helmut Dantine has a brief but exciting role as Nectanebus, the Egyptian soothsayer whose name is linked amorously with Philip of Macedonia's wild and beautiful wife, Olympias.

His most recent roles include the part of a ruthless financier opposite Ginger Rogers in "Beautiful Stranger" and Henry Tudor, rival claimant for the English throne and victor at the battle of Bosworth in Sir Laurence Olivier's "Richard III."

STANLEY BAKER

Stanley Baker, whose brilliant screen reputation is founded on his ability to portray tough and compelling characters, has another powerful role with an underlying sadistic streak in Robert Rossen's "Alexander the Great," starring Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux.

He plays the part of Attalus, one of Philip of Macedonia's most powerful generals, whose ambitious plans for his niece were wrecked by Alexander's mother, Olympias.

Stanley Baker made his first big impact on the world screen as the hard-bitten lieutenant in "The Cruel Sea."

HARRY ANDREWS

Harry Andrews, acknowledged as one of the finest British actors, has another impressive character role in Robert Rossen's "Alexander the Great." He plays Darius, the tyrannical Persian emperor who meets his death at the hands of a noble of his own decadent court after Alexander's crushing defeat of the mighty Persian army at Gaugamela.

Harry Andrews entered films in 1952 as the tough Scots Guard R.S.M. in "The Red Beret," starring Alan Ladd, and again appeared with Alan Ladd in "The Black Knight." More recently he has played prominent roles in "The Man Who Loved Redheads" (Moira Shearer) and "Moby Dick" (Gregory Peck).

He last appeared on the New York stage with Sir Laurence Olivier and Vivien Leigh in "Antony and Cleopatra" and "Caesar and Cleopatra."

He will play "Othello" and other leading roles in the next season at the Memorial Theatre at Stratford.
MEN BEHIND THE SCENES OF "ALEXANDER THE GREAT"

PRINCE PETER

Technical Advisor to Robert Rossen's spectacular CinemaScope production, "Alexander the Great," was 46-year-old Prince Peter of Greece, anthropologist, ex-soldier and Doctor at Law. Prince Peter has spent most of his life tracking down the story of Alexander and is considered the world's leading authority on the Alexandrian era.

In a Ford two-seater, Prince Peter has traversed the route of Alexander, visiting Babylon, Persepolis, Afghanistan and India. Rossen says he owes much to Prince Peter for the historical accuracy of his epic Technicolor production, which United Artists will release. "Without him I would have been in real trouble," states Rossen.

The grandson of King George I of Greece stood for little ceremony as technical director. His greeting to everyone was always the same: "Hi! My name's Pete. What's yours?"

ROBERT KRASKER

Robert Krasker, who performed one of the most interesting jobs of his distinguished career as Cinematographer on Robert Rossen's "Alexander the Great," was born in Australia on August 21, 1913. At the age of eighteen, Krasker joined Paramount Films in Paris as a camera assistant. His big chance came when he was assigned to light the Laurence Olivier film production of "Henry V" in Technicolor, in which the battle of Agincourt, filmed in Ireland, is a superb example of action color photography.

Krasker contributed his sensitive artistic touch to the success of Brief Encounter" "Caesar and Cleopatra" and "Bonnie Prince Charlie."

He also distinguished himself on the Carol Reed film "Odd Man Out" for which he won an Academy Award. His many other fine contributions to cinematography include "The Third Man," "State Secret," "Romeo and Juliet" and "That Lady."

DAVID FFOLKES

David Ffolkes, costume designer of Robert Rossen's "Alexander the Great," holds a full professorship at Boston University, where he teaches the history of architecture, costume design, and theatrical drawing technique. He has designed the costumes or the sets—and sometimes both—for a total of seventy-two shows, and these have included such musicals as "Brigadoon," "Where's Charley?" and "Along Fifth Avenue," and he has also designed many successes in the classical theatre. Designing the costumes for "Alexander the Great," was a task of great intricacy. It meant long research into methods and styles of attire, the clues to which exist in fragmentary fashion on pottery, in statuary, on frescoes the archaeologists have revealed, and in the main, in the writings of antiquity. It is a task which called not only for practicality, but an intuitive feeling and sense of a period nearly hidden in the shadows of the edge of pre-history.

ANDRE ANDREJEW

Andre Andrejew is the name—and he speaks seven languages practically simultaneously. This soft-spoken, reticent polyglot—one of the most brilliant art directors in films—was the set designer for Robert Rossen's "Alexander the Great."

In this capacity he designed and built some of the most beautiful film sets ever constructed, including the palace of Persepolis, the Agora at Athens, the Palace of Pella, Darius' imperial canopy, and the imperial center at Babylon. He built these in natural settings in the countryside within driving distance of Madrid. Such splendid sectors of the Castilian Plateau as the terrain surrounding El Molar, El Yeltes, Barajas and Manzanares were sites for his recreations of the fantasy and rich splendor of the ancient Persian, Macedonian and Greek edifices. He has been associated with many leading productions including "Anna Karenina," "The Winslow Boy," Sir Carol Reed's "The Man Between" and "Melba."
DOMAIN of Alexander stretched from his birthplace in Macedonia across the known world of his time. His amazing army's 11,000-mile journey from the plains of Pella to the snows of Ecbatana stands as one of the memorable feats the world has ever witnessed. And the glories, the legends of the young man who believed himself a god remain — the finest odyssey in human history.